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FIRST PRINCIPLES *of* ADVERTISING



WILBUR D. NESBIT



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FIRST PRINCIPLES *of* ADVERTISING

By

WILBUR D. NESBIT

Vice-President, William H. Rankin Company



46978

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APPROVED TO VARIOUS
BOARD EXAMINERS

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FOREWORD

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This textbook is not intended to be a volume for the practicing advertising man or woman, but is virtually the "first steps" in the profession. It is based on the actual experience of the author, and has been planned and prepared along the lines he would follow were the student a beginner in his own department. It is assumed that the student has no knowledge of advertising beyond the fact that he has seen advertisements in their various forms. It is further assumed that the chief desire of the student is to write advertisements; and as it is necessary to have some knowledge of the practice of advertising, the various chapters are given to furnish that background and foundation.

Sincere appreciation is expressed and due acknowledgements made of the obligation of the author to his many friends in the profession who have made valuable suggestions. It is planned that a second volume shall go into the technical details of an advertising department, advertising agency work, and the other matters which become essential after the student has qualified in his preliminary work.

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FIRST PRINCIPLES OF ADVERTISING

I

THE BEGINNINGS OF ADVERTISING

In the Old Testament book of Ruth, written a great many centuries ago, we find perhaps the earliest mention of advertising, and it is directly connected with the thought of selling.

"Now Boaz went up to the gate of the city and sat him down there." The gate of the city, in the old, old days, was naturally a center of life and business, for it was where all the people went out and came in. Just as it is said today that if you sit long enough at a certain corner in Paris you will see every American who is in France, because he will pass that spot, so at the gate of the olden cities could eventually be seen practically everybody of importance in them.

At the city gate, therefore, after waiting until his audience was before him, Boaz said:

"I thought to advertise thee, saying, Buy it before the inhabitants, and before the elders of my people."*

—That is what advertising is today—an effort to tell people about something and to get them to buy it.

In the British Museum is an advertisement that is thirty centuries old. It was written on papyrus

* Ruth iv:4.

by a wealthy Egyptian, and offered a reward for the return of a runaway slave. All advertising in these early days of the world, however, was not done by written messages, because few people could read. But people could always talk and listen, consequently as far back as history takes us we find what we used to term the "town crier." In Greece and Rome, even in the brightest days of their ancient civilization, the town crier existed. Truth to tell, the town crier is not so obsolete an institution as might be thought. A quarter of a century ago he was still employed in many American towns—and may be yet, for that matter.

In Greece, on a certain space on the outer walls of homes, advertisements were written. In the ruins of Pompeii and Herculaneum are found many walls which were used for advertising purposes. In Rome real estate sales were advertised by means of small hand bills. There, too, booksellers posted the titles of new offerings in the windows of their shops. The public baths were popular spots for advertising.

The introduction of the printing press in the fifteenth century really marks the beginning of advertising as we now regard it, although it was not until 1647 that what is said to have been the first newspaper advertisement was published. It appeared in "Perfect Occurrences or Every Daie Journal in Parliament and Other Moderate Intelligence," which was printed in London. The advertisement in question read:

"A Book applauded by the Clergy of England,
called the Divine Right of Church Government,
Collected by sundry eminent Ministers in the

Citie of London; Corrected and augmented in many places, with a briefe Reply to certain queries against the Ministry of England; Is printed and published for Joseph Hunscoth and George Calvert, and are to be sold at the Stationers Hall, and at the Golden Fleece in the Old Change."

The weekly newspapers of that time were generally called "Mercuries." On the 4th of October, 1648, in the *Mercurius Elencticus*, appeared this advertisement:

"The Reader is desired to peruse a Sermon, Entitled A Looking-Glasse for Levellers, Preached at St. Peters, Pauls Wharf, on Sunday, Sept. 24th, 1648, by Paul Knell, Mr. of Arts. Another Tract called a Reflex upon Reformers, with a prayer for the Parliament."

In January, 1652, *Mercurius Politicus* contained the following advertisement, which the *Encyclopædia Britannica* says has often been erroneously cited as the first among newspaper advertisements:

"*Irenodia Gratulatoria*, a heroic poem, being a congratulatory panegyrick for my Lord General's return, summing up his success in an exquisite manner. To be sold by John Holden, in the New Exchange, London, Printed by Thomas Newcourt, 1652."

At first, advertisements seem to have been devoted either to books or to quack remedies. Johnson's Dictionary, for example, was advertised by a number of booksellers, who clubbed together to announce that this famous work was published and could be obtained through them. But the first advertisement that may be construed as one published by some one "in trade" was one intended to help introduce a new article to the public. It

was a food advertisement, also. It told the public of tea, and it appeared in *Mercurius Politicus* in September of 1558:

"That excellent and by all Physitians approved China Drink, called by the Chineans Tcha, by other nations Tay, alias Tee, is sold at the Sultaness Head, a cophee-house in Sweeting Rents, by the Royal Exchange, London."

The first daily newspaper in England was the "Daily Courant," established in 1702. In America, the first daily was the "Boston News Letter," established in 1704. Advertising has had its greatest development in America, yet the files of the early newspapers of this country show that the idea of advertising in these days was about as stilted and formal as the style of those we have quoted from publications of the 1600's. But the power and influence of the printed word were not under-estimated. When the Constitution of the United States was trembling in the balance of adoption, a committee was appointed to supply the newspapers with arguments in its favor, and partly by this means the people were won to its support. At that time the total circulation of all the newspapers published in the United States was around 80,000.

We do not find advertising growing very greatly in volume until after the civil war. It is said that prior to the civil war the largest amount expended for an advertisement was \$3,000—this being spent by a manufacturer of scales. Today it is far from an unusual thing for an advertiser to pay \$10,000 or \$12,000 for a single insertion of an advertisement.

We may trace the growth of advertising in America and find that its increase is attributable to three forces—the utilization of electricity, the development of transportation, the widening of industry. Electricity, applied to the telegraph, the telephone, and to lighting—to say nothing of its use as power—gave the world better and quicker communication and afforded a means of illumination which promoted greater efficiency in work. This had its consequences in bettering and increasing production. Increased production called for a wider market.

Broadening of transportation facilities not only bettered the means of reaching and supplying newer markets, but enabled the spread of industry and the opening up of idle territory. Large cities grew larger; towns grew into cities; and uncultivated sections of the country were converted into productive areas. The population increased, and with this increase came a demand for newspapers and magazines. Likewise, as will be seen, the possible market for all kinds of goods was made immeasurably greater.

Selling methods that were once on the old, leisurely scale, now had to be revised to a much higher degree of effectiveness. Advertisements grew larger and more forceful. Some daring soul introduced illustrations into them which were not of the cut-and-dried sort. They began to show life. Yet even the advertisers did not quite understand the tool they were using. Like many other things in this country, which mushroomed into prominence and into general use, advertising was not considered at its true worth and full value.

Before long, however, various men commenced to study it, and to improve it. It was seen that if the best minds in the country could devote themselves to the building up of businesses, then other best minds could apply themselves to acquiring understanding of this force which, even when used blindly, was a mighty help to business.

Perhaps it is for the reason that the American applies himself to a task with feverish eagerness that advertising has made its greatest strides in this country. It is certain, nevertheless, that the combination of imagination and common sense has been rapidly making of the following of advertising both a profession and a business.

This brief sketch of the history of advertising has been given in order that we may have some slight foundation for what shall follow. A whole volume might be compiled, giving the very interesting story of the development of advertising, and reproducing the quaint and curious examples that are available, but our purpose is to consider the practical side of present day advertising work.

* * * *

- 1.—Give some early examples of advertising.
- 2.—How did the Egyptians and Greeks advertise?
- 3.—What were the first advertisements in printed form?
- 4.—How was the Constitution of the United States "sold" to the people?
- 5.—When did American advertising begin to grow in volume? Why?
- 6.—In what way were selling methods revised? Why did this become necessary?

II

ADVERTISING AND ITS VALUE

Advertising is multiplied information concerning the ability of the advertiser to supply a product or a service. It is news of the thing we wish to buy or the thing we may be influenced to buy. Advertising tells us where to secure that which will supply a need; often it actually creates the need.

It is the quietest and the strongest force in our lives. We may say that we are not influenced by advertising, but we are, and that constantly. If all advertising were ended at this moment, within a month we should be wondering what to eat, what to wear, where to go, what to see and almost what to do. Our lives would become monotonous. We do not realize how greatly we depend upon advertising.

The power of advertising has been the greatest instrument in creating the widespread use of the automobile, the phonograph, the electric light, the gas range, the cigarette, the fountain pen, the typewriter, and on down the list of things which are so commonplace as almost to escape our notice.

The student of advertising should give his special attention to the advertising of today.

It will interest him to trace the development of the market of any particular product through advertising, just as it would interest a medical student to trace the progress of medicine through the centuries. But the young doctor, stepping from a medical school with his diploma, must begin his work at once with the knowledge and the methods of the day. So with the advertising man.

Success in planning and preparing advertising is individual. Nearly every one can sing, but individuality and temperament and personality regulate the degree of accomplishment. Given the musical sense and a teachable voice, the student of singing must then master technique in order to get full value from his inherited or natural traits.

The business of advertising calls for common sense and for inspiration. Inspiration must have a foundation. The bright, the clever, the smart idea is not always the right one. A chain of good ideas is much better. Smartness, cleverness, unusualness—these have the potential danger of entertaining the reader too much. The real salesman knows just when to quit telling stories and to begin selling goods. The first thing to do in beginning work at advertising is to cultivate the faculty of becoming interested. You may feel that some products are devoid of interest for you. But if you compel yourself to realize fully that all this is part of your profession, part of your business, and that your livelihood and your success depend upon it, you will quickly find yourself taking an acute interest in products and

in people, no matter how uninteresting you may have considered them before.

The place of advertising in business is not to show how many bright things the advertiser may be presumed to write and print, but is to create business for him and to build up good will for him. Good will is an asset, for a company or for an individual. Reflect upon the good will represented by such words as "Kodak," "Silvertown," "Borden's," "Arrow," "Gold Medal," "Wilson's" "Wanamaker," "Marshall Field," "Twentieth Century," "Tiffany's" and so on. The personnel of these institutions may change, but the personality of the concern in the minds of its customers remains the same.

The work of any advertisement can be done by an individual. Given the time and the patience, it is fair to assume that an individual could do the work better than the advertisement. The circulations of some of the leading newspapers and periodicals is from half a million to over two millions. One salesman could call on each of these subscribers, and tell the same story that is told in an advertisement. For example, suppose we consider two million subscribers to a magazine. Suppose we create a sales force of one thousand men, whose duty is to visit these subscribers one by one and repeat to them what the advertisement is intended to tell them. One thousand men, calling on at least fifty people each day, would reach all of the two million people in forty days. One man at the same task would require forty thousand days—a little more than a century. Yet the printed message to the two million people

reaches each of them practically at the same moment—certainly within one day.

It is this shortening of time, this multiplication of approach, which adds to the economic value of advertising both to the advertiser and the consumer.

* * * *

- 1.—What is advertising?
- 2.—What has advertising helped greatly to develop?
- 3.—What should the student of advertising realize?
- 4.—Name several businesses or products which have built up good will through advertising. Name as many as you can that are not mentioned in this chapter.
- 5.—How does advertising shorten time and lower the cost of reaching the customer?
- 6.—If you were obliged to reach a certain number of people in a certain trade territory, what mediums would you use, and how would you appeal to them? Take any section with which you are familiar and outline how you would handle this.

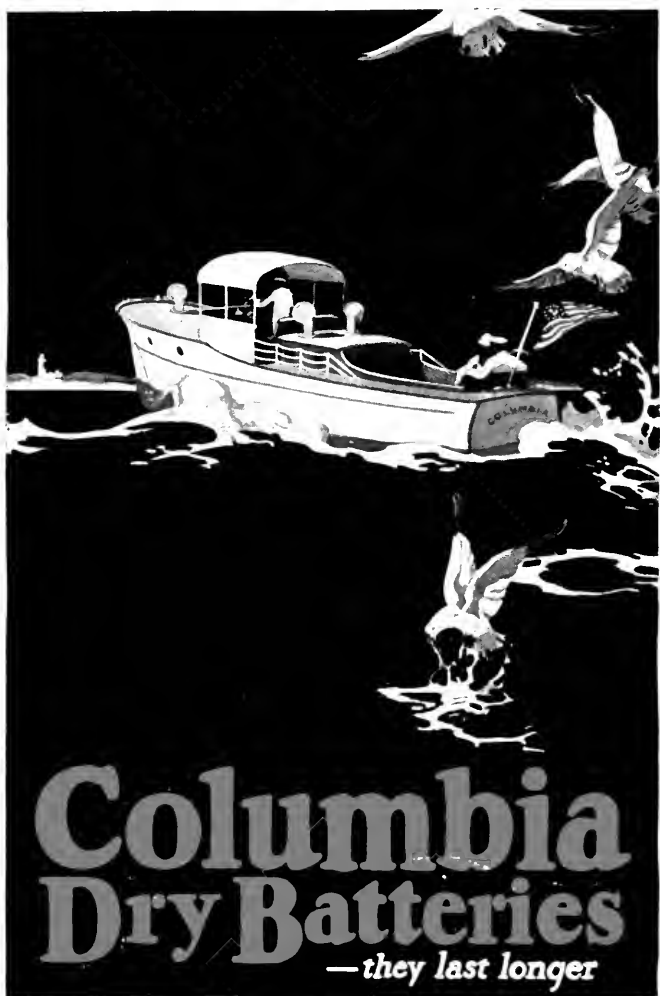


What Columbias do

best upon Colombia

Columbia Dry Batteries

Rough Sketch Designed to Set the Style for the Preliminary Campaign



The Finished Drawing

What Columbias do

- furnish ignition & lighting current for motor boats
- ring bells
- protect bank vaults
- call the police
- ring fire alarms
- buzz buzzers
- fire blasts
- run toys
- call Pullman car porters
- ring burglar alarms
- operate telegraphs and telephones
- light tents and outbuildings
- furnish ignition current for gas engines, tractors and for quick starting of Ford cars

Columbia Dry Batteries for every kind of service are sold at electrical, hardware, and auto accessory shops; garages; general stores.

Insist upon Columbia



Pleasure and safety are doubly assured with the powerful and sustained ignition current of the Columbia "Hot Shot" Dry Battery on board. The "Hot Shot" is universally used for motor boat ignition and lighting because it gives more power, lasts longer, and is obtained everywhere at low cost

Various Units Shown Separately Before Being Assembled

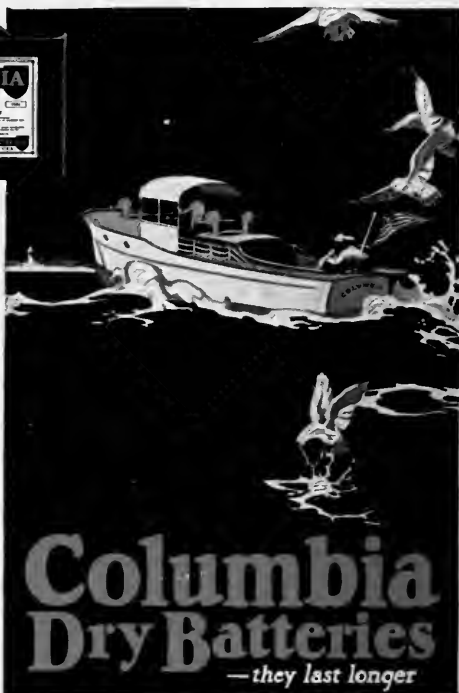


What Columbias do

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The Complete Advertisement

III

CREATING AN ADVERTISEMENT

The advertising man must have a conscience. He must have a realization of his responsibility toward the advertiser and the consumer. He must have clarity of vision and readiness of appreciation. He must be sympathetic. He must understand that vague quality so often called "human nature." He must have the selling sense.

As you progress in advertising you will find yourself developing in two directions—one path leading into the events that have led up to the advertising, the other leading toward the desired effect of the advertising.

Each advertisement is one incident in a chain of events. One day does not make a month; nor can one advertisement make a campaign. A campaign may consist of the same argument or the same appeal made over and over again—in fact, the successful campaign is reasonably sure to be based on one fundamental principle. This may be a certain way of emphasizing a particular or exclusive desirability of the product advertised. It may be accomplished by word or picture, but it must be done.

There is a certain advantage in what is called "change of copy." That is, in telling the story in

a different way each time. First of all, however, the student of advertising should approach his work with the thought that advertising is a combination of business and profession. The mere writing of an advertisement is, as we have said, an incident. Before an advertisement is written, the purpose and plan of the whole campaign must be understood.

Ask yourself: "What happened before I was asked to write this advertisement? What has led up to this? And what is expected to follow it?"

In other words, look upon the advertisement itself as one link in a chain. Study the chain. Fix it in your mind until you know it link by link, then you will be able to produce advertisements that are consistent with the entire plan.

After an advertisement is written it must be put into type and printed. It is important that you visualize the mechanical details of your advertisement before you write it. You can get just so many words into a printed line. Your handwriting may be varied—you may write large or small. You may interline or erase. You may write lines that are long or short. But only so many words may go on a page that is printed. You should endeavor to acquire a "sense" of words and space. But as you progress in writing advertising you will develop the instinct which will give you a mental picture of your advertisement in printed form. You will simply transfer that picture from your mind to the paper.

If you were to describe something to a friend—something you wished that friend to buy—you would be face to face with your friend, he would

see your eyes, he would note your facial expression, your gestures, the rise and fall of your voice. All of this cannot be put into cold type, but a great part of it may be so expressed.

Your first effort would be to attract and hold the attention of your friend. Your second effort would be to interest him, then to persuade him, then to inspire him to act. Your advertisement, therefore, must first seize upon his attention. But you can attract attention without awakening the kind of interest you desire. You might walk into your friend's home dressed in a clown's suit, turn a handspring and then perch yourself on his piano. That certainly would attract his attention, but the action it would inspire would not be the kind that would prove he was overcome with admiration. So with your advertisement. If you approach your friend (and it is well to give yourself the feeling that every one who sees your advertisement is your friend, and to hold the thought that you want your readers to believe you to be their friend) if you approach him in a human way you will get a human response. You are approaching him with printed words and possibly a picture. Your purpose is to create a mental impression and secure a physical response. Your advertisement must inspire him with belief in the product advertised and with a desire to possess it or to utilize its benefits. Your approach to him is through his eyes only. He is not compelled to read your advertisement. You must *make* him see it and *want* to read it.

It follows, then, that you must make your advertisement easy for him to see and attractive

for him to read. You must put your confidence into the advertisement, into its very appearance.

Having succeeded in this, your advertisement then must do its work. It has a very definite place in the sales work of the advertiser. Think of your advertisement in the terms of the individual, however. It speaks to many thousands, but it speaks to each one by himself or herself.

Each advertisement you write and print should, in your mind, become an individual assistant to an individual salesman, making individual calls and preparing the way for, if not making, the actual sale. It is the representative of the advertiser; it is the advertiser himself. Good faith, good will and good service must be expressed in it.

* * * *

- 1.—What quality should an advertising man cultivate?
- 2.—What should underlie an advertising campaign?
- 3.—How should you study the task of preparing an advertisement or a campaign?
- 4.—How should you visualize the reader of your advertisement?
- 5.—What must you try to make your advertisement accomplish?
- 6.—Prepare an advertisement on any product you may choose, and try to plan and complete it so that it will sell one article to any one individual that you have in mind. Explain why you prepare it in this way, and what medium you would use to convey the message to the single individual.

IV

HOW TO PLAN THE USE OF TYPE

There are hundreds, even thousands, of different type faces. More are added from year to year, and at the same time type faces which have been popular gradually pass out of use. You will see a large number of the really good faces in the advertisements which you study in current publications. But you will observe that in the main there is a certain characteristic school of type which holds favor. And as your experience in advertising lengthens into years you will find that certain type faces retain their popularity; this, because of their symmetry, ease of reading, and adaptability to display purposes. To familiarize yourself with the different styles of type faces, or different kinds of letters, as to design, obtain any good type founder's catalogue, or perhaps you can borrow from a friendly newspaper one of its "style books," which shows every kind of type used on that paper and tells what kind and size it is. We could print several pages of type specimens here, but it would only be taking up space which can be devoted, perhaps, to a better purpose.

Although there are so many different kinds, or styles, in the faces of type, there is a definite standard for type bodies; that is, the size of the

type itself, which determines the up-and-down width of the line, is established. It is known as the point system, and was adopted some years ago by the Typefounders Association of the United States in order to undo the confusion which had existed. The point system abolished the old names of type-bodies, such as "nonpareil," "bourgeois," etc., and established the custom of referring to type-bodies as 6-point, 8-point, and so on. It is just as if you referred to a one-inch or a three-inch plank.

It is essential that you have a grasp of the point system in type, so that you can estimate either on paper or mentally the number of words you must write to fill a certain space, or how many words will occupy the number of square inches devoted to type in the advertisement you are preparing.

In the point system, there are seventy-two "points" to the inch. If the line of type is five inches long, it will hold 360 points. But naturally, the different letters being of different widths, it would be hard and tedious for you to compute the probable number of letters you could get into a line. Therefore we stick to the old scheme of saying that a line is so many "ems" long. An "em" means the square of the type body. That is, an em of a 10-point type will be 10-points square, and so on. Six 12-point ems make an inch. The word "em" arises from the fact that the letter "m" is exactly square. The 12-point used to be called *Pica*, and therefore you will still hear some one refer to a space as being "about twenty picas deep," or the like.

To estimate the number of words that will go in the space you have allotted for reading matter, exclusive of headings, of course, you should reduce the space to square inches. If you were going to use the same type body in every advertisement you write, then you naturally would know how many lines there would be on the page and could approximate the number of words by the average total line. But you will be called upon to use different sizes of type, and often two or three different sizes in the same advertisement. Therefore, until you have acquired the knack of "sensing" the number of words you must use, figure it out by square inches. If the type matter is to be "leaded," that is, if it is to have a thin strip of lead placed between each two lines, you should add two points to the size of the type body. A "lead" is 2-points deep, always. Thus, if you are using 10-point type, leaded, you will estimate on a 12-point basis, and so on.

The number of words that will go in a square inch of the various sizes of type in general use, when set solid (unleaded) is shown in the following table. To give you an idea of the appearance of the different sizes, each line is set in the type-body it represents. Thus:

5-pt.—A square inch holds	69 words
5 1-2 pt.—A square inch holds	65 words
6-pt.—A square inch holds	47 words
7-pt.—A square inch holds	38 words
8-pt.—A square inch holds	32 words
9-pt.—A square inch holds	28 words
10-pt.—A square inch holds	21 words
12-pt.—A square inch holds	17 words

14-pt.—A square inch holds....11 words

18-pt.—A square inch holds
7 words

24-pt.—A square inch
holds 4 words

You will find this helpful not only in estimating the number of words for any given space in any given advertisement, but of especial benefit in finding out how much copy you must write for booklets, circulars, catalogues, etc. Thus, if the type space on a page of a booklet is 3 x 5 inches, then you have 15 square inches to fill. If it is set in 10-pt. type it will "run" 315 words to the page, set solid. If you are to have a ten page booklet, you will naturally require 3,150 words; or, conversely, if you have taken around 3,000 words to cover your subject you must have ten pages in your booklet. You will learn that you must make some slight allowance for paragraphs, but in the main you will find this system to work mathematically.

* * * *

- 1.—Why is it important to be familiar with different type faces and styles?
- 2.—What is the standard for type bodies? Why was it adopted?
- 3.—How may you estimate the number of words required for a given space?

- 4.—Select from newspapers or magazines advertisements which illustrate the points brought out in this lesson.
- 5.—Without regard to making sense, clip from newspapers or magazines the lines printed in the kind of type you would use and paste these on a sheet of paper to show how you would arrange an advertisement so that typographically it would best attract and hold attention.



V

STUDY OF THE PRODUCT

Before attempting to write an advertisement, familiarize yourself with the product to be advertised and sold. At all times keep in mind the fact that the product is not only to be advertised but that *it is to be sold*.

The moment you begin to write advertising of a particular product you leave the field of general observation, or of theory, and enter actual practice. You may write advertisements for a dozen or a hundred different products, but you must concentrate on each one as if it were the only one. For the time being, it *is* the only one.

In the study of a product begin with the raw materials. If it be canned corn, for example, you should learn where the corn is grown and why that particular corn is selected. Learn the methods of handling the corn; how it is cared for after being gathered; how quickly it is carried to the cannery. Find out how it is prepared for canning, and the methods employed. There may be some particular step that means a better product.

If the product be shoes, use the same method. Learn what leathers are used, and why. Learn how they are used, and why. Learn what

specific claims are made as to superiority in manufacture, in style, in wear. Things we wear are first of all noticeable because of their appearance. Give plenty of thought to the appearance of the shoe, for the purchaser of a pair of shoes not only has in mind the price he is paying and the style of the shoe, but how his feet will look when he is wearing the shoes.

It will be good practice for the student to select some commodity made in his locality and give it intensive study. Approach it with this mental attitude: What is there about this product which will make me buy it in preference to any other? Or, select a store in your own neighborhood and develop the reasons why you should trade at that store rather than at any of its competitors.

Remember at all times that an advertisement must constantly answer the question, "Why?" The more convincing you can make your advertisement, the more certain it will be that you will leave no unanswered "Why?" in the mind of its reader.

You must put the product in the advertisement. By this is meant that if it is to be a shoe advertisement it must be filled with nothing but shoe talk. When you write it you must be as enthusiastic over the product as if you yourself were the manufacturer. The advertisement is not written to exhibit your education or your genius or your cleverness, but to sell one particular kind of shoes.

Belief is the most contagious thing in the world. Unless you firmly believe in the product for which you write advertising, you will not awaken the

response for which you hope. You should study it and consider it from all angles. At first you may not see or hear anything about it which inspires you, but as you go along you will develop this and that point, until at last you have converted yourself to a most decisive support of the product.

This is a mental process. It need not be clouded by the term "psychology," which is a long word that often frightens us away from what we want to accomplish. There is nothing mysterious about it. You can train your fingers to play a piano, although your first efforts will be so clumsy and awkward as to make you feel that never in the world can you play. But patience and practice eventually train those fingers of yours until their mastery of the keys is second nature. So it is with your mind. It will go in the way you wish it to go, it will think as you will it to think, if you train it.

When you have taught your mind to grasp the belief-points in a product, you will be able to convey that belief to one person or to a million. You will be able to express in the advertisements you write and print the same confidence, the same selling force, which you can put into the spoken word.

This belief which you can transmit to others becomes a tremendous power for the success of the advertiser. It is lasting. It is creative.

Few men and few products are without fault. The pessimist has no place in advertising. The pessimist first looks for faults. The optimist sees the virtues and minimizes or overlooks the faults,

knowing that goodness can and does eventually eliminate badness, and that strength overcomes weakness.

Mental training influences your efficiency toward the better. When you are preparing yourself to write advertising for a product, put yourself in this state of mind: "This product is good for people to own and use. It will benefit them. They are going to like it and buy it. It is going to succeed."

* * * *

- 1.—How should you begin to study the product to be advertised?
- 2.—What question must an advertisement answer?
- 3.—What quality must you instill into an advertisement?
- 4.—What is the value of belief in preparing advertising?
- 5.—Select from advertisements you see those which most inspire you with confidence.
- 6.—Select from some publication the poorest advertisement it contains and rewrite or rearrange it in the way that you believe would make it 100% good.

VI

STUDYING THE MARKET

Before planning or attempting to prepare an advertising campaign for any product it is most essential that you know how the product is marketed. It may be sold through special branch stores; it may be sold through exclusive dealers; it may be sold through all dealers or as many as can be persuaded to carry it in stock. It may be sold direct by mail to the purchaser.

However it may be distributed to the consumer, the first step is to gain a knowledge of its market. It may be a product which can only be sold in certain sections of the country or at certain seasons of the year. Ice skates, for instance, would find no market in climates that are continually warm; local customs or climatic conditions may create or prevent sales of particular commodities. Again, there are products which are seasonable, such as some of the nut margarines, which do not always "stand up" well in hot weather and therefore are pushed hardest in cold weather. The market for a product, therefore, often depends upon the time of sale as well as upon the place.

There are two prime factors in a market, the dealer and the consumer. The chief aim of all advertising and selling plans is to place the product

in the hands of the consumer. Just how the article must be advertised depends upon the attitude, or the possible attitude, of the consumer toward it. If it is a new product to be launched in a competitive field, then it is necessary to learn what the consumers think of the competitive products, which one they prefer, and why.

The competitive product may be assumed to have earned its market through some special appeal to the public—whether it be price or quality or both. It may fill a need; it may hold its market simply because the consuming public is loath to change its habit of buying that particular thing. First, secure samples of the competitive product or products. Compare them with the product to be advertised.

Do not overlook the good points of the competitor. Loyalty to the product you are going to advertise will of necessity color your opinion of it, but you must realize that the competitor must have its good points also or people would not buy it.

Study the competitive goods, and study your own product, so that you will be able to emphasize the good side of your own in a way which will eclipse the good points of the other. It may be an automobile for which you are to prepare the advertising. Yours may be a very good automobile for its price, but there are others in that class, let us say. Also there are automobiles of a higher class. Your automobile will have certain features, ease of handling, quickness of response, comfort, or other features which deserve emphasis. Do not be satisfied with knowing only your own

product. Know the competition—all of it—and know the market. You are then fortified to meet any emergency which may arise, and emergencies arise every day in advertising.

The attitude of the consumer, as has been said, is vitally important. The consumer may have no attitude at all toward your product, because he has never seen or heard of it. On the other hand, the consumer may have had previous experience with the product and may have formed an antipathy toward it. This antipathy may be removed now, because the product has been improved to overcome the faults which lost it the market. Yet, there is competition and the consumer is buying the competitive product.

Mathematics is said to be the only exact science. It is sometimes hard to believe, but human beings react mathematically. The law of averages holds good in a market as it does in anything else. If you secure the opinions of a certain percentage of the people in a community, and then put your questionnaire to the same percentage in other communities, you will find the results to work out for the mass according to that percentage. Thus, if four people out of twenty in a given section believe in and use a certain thing, and eight people out of twenty in another community have the same attitude, and so on, by the time you have investigated forty communities or a hundred you will arrive at a percentage basis on which to estimate not only your possible market but also the obstacles your advertising has to meet and overcome.

In the writer's personal experience, ten people

in each community in a number of states were asked how they would vote in the presidential election of 1916, as well as how they voted in the previous presidential year. With the replies as a basis, the probable results in four states were estimated with remarkable accuracy. Yet the number of voters interviewed would seem to have been entirely too few to give anything approaching an accurate basis for a forecast.

* * * *

- 1.—Upon what does the market for a product depend?
- 2.—What are the principal factors in a market?
- 3.—Should you study competitors and their methods?
- 4.—Does mathematics play a part in studying a market? How?
- 5.—Give your own reasons why a knowledge of the possible market is essential to the production of proper advertising.
- 6.—In your spare moments go among ten dealers and ten consumers and ask them about any one product and its competitors. Write a merchandizing report based on this investigation.

VII

DOVETAILING ADVERTISING WITH SELLING

Consumer attitude is one thing; dealer attitude is another. The dealer has his capital tied up in stock. He does not wish to introduce a new line unless he is sure of sales; he does not desire to lay in something which will make dead stock of something else for which he has paid. Yet, the dealer is the servant of his customers. The consumer does not have to buy that which he does not want, therefore, the dealer is sooner or later controlled by consumer attitude toward a product. The dealer profits or suffers by the opinion of his customers as to the goods he sells them. The dealer has experience with hundreds of products and hundreds of people, where the consumer's experience and opinion are individual.

To experiment in getting the attitude of the dealer, visit ten or twenty groceries in your own locality. Preferably take a list of such stores scattered about your territory. Ask each grocer, or one of his salesmen, how such and such goods move. Take washing powders, for example. Ask him which one is in greatest demand. Ask him which ones move most slowly. Ask him which ones he finds "repeat"—that is, are asked for regularly by the same customers. With the

average dealer you will find that the *why* of a good article, from his standpoint, is that it sells well and he makes a profit on it. Underlying, that, of course, must be the fact that it pleases the user. But you will see that the dealer looks at handling a product from a dollars and cents standpoint while the consumer looks at the product in another way.

Here is a point upon which too much emphasis cannot be placed. The advertising plan can never be too completely dovetailed with the selling plan. The advertising man must keep himself at all times in tune with the sales force and its plans and efforts. The first thing the manufacturer of a product does to get into a market is to decide upon a selling plan. (This selling plan must be reflected in the advertising, if the advertising is to succeed.) You see now how essential it is for you to know the product and the market as well as the salesman does, and how valuable it is for you to know the attitude of both dealer and consumer.

The salesman who calls upon a dealer in Morton Grove, Illinois, and cannot persuade him to make an initial purchase of gloves, for example, has just as great a problem in that one instance as you have in the whole advertising campaign. All successes are made up of a number of little things. All great volumes of business are built up of individual sales. Millions of people go to the movies every day, yet most of them spend only a small sum at the door of the theater. It is the great volume of these small sums which constitute the total receipts.

In preparing your advertising, keep in mind

most of all the "hard nuts" among the dealers and consumers. When you prepare advertising which will convince and sell them, the rest will take care of itself, for you will have prepared something which is sure to sell the others.

The advertising should not only reflect the sales plan—it should be the sales plan in print. Then both salesman and advertisement will carry the same story and the same impression to its reader, whether he be dealer or consumer.

You will find that the sales plan practically always is decided upon before the advertising campaign is planned. In other words, the manufacturer of a product knows the territory in which he wishes to sell that product and he and his sales executives will have worked out a method of covering the territory in question. It is manifestly necessary that the advertising plans co-ordinate with the sales plans. In fact, selling and advertising methods are generally considered together, especially by the truly modern merchandiser.

* * * *

- 1.—Illustrate the difference between consumer and dealer attitude.
- 2.—How can you gather information as to the attitude of the dealer?
- 3.—Suggest how you would turn this information to advantage.
- 4.—Why should the advertising campaign reflect the sales plan?
- 5.—Which element among possible customers should you try to convince first?

- 6.—In bringing out the advantages of your product, how would you proceed to emphasize the disadvantages of the competitive product without seeming to be referring to it?

VIII

GETTING THE SELLING IDEA

There should be a central idea in the advertising campaign. If it is to be the idea of quality, then the copy and illustrations of the advertisements must be so arranged as to suggest quality immediately. Look at an advertisement of some exclusive jewelry house and you will at once be impressed by the air of dignity and almost aloofness which it wears. Contrast this with an advertisement of a popular cigarette. The latter will be almost effusive in its effort to convince you that as an advertisement it is one of the best fellows in the world and always was and always will be your bosom friend.

Let us suppose that we are working on an automobile campaign. We have had conferences with the advertising manager, sales manager, and other executives of the automobile firm. At these conferences it has been decided that the chief selling feature of the car is a mechanical one, that some distinctive feature of its engine enables the saving of one-third the quantity of gasoline ordinarily required to run such a car. Obviously therefore, the one big thought to keep to the fore all the time is this feature of gasoline saving. The headlines of the advertisements, the opening

paragraph of each piece of copy, will hammer this point home all the time.

But, the point will be raised, there are many possible buyers of automobiles who, while they are greatly interested in this economical feature are still more interested in knowing that they are buying a really up-to-date car. Therefore, they must be told that, in addition to the individual and exclusive mechanical construction which effects such a great saving in gasoline, they are getting a car of artistic lines and splendid finish. The depth and luxuriousness of the upholstery must be emphasized, as must also the excellence of the fittings. The advertising may almost be so worked out that it will give the impression that, in addition to securing an automobile of unusual excellence throughout, the buyer is furthermore getting, without paying anything extra for it all, the engine feature which saves money for him every time the wheels turn.

But, whatever be the product to be advertised, get all the good points that may be said about it. If it is already on the market study the methods of the best salesmen. A man may be able to write splendid, convincing advertisements and yet be utterly unable to talk convincingly to a dealer, or to go behind a counter and sell to the consumer the very article he has advertised so successfully. The advertising man must be an interpreter of the needs and methods of others. He must be able to put into printed word or picture the clinching argument of the salesman as well as to echo in some way the desire of the intending purchaser to own that which is advertised.

The best way to get the best idea of the best salesman is to catch him off his guard, when he does not know that he is "talking for publication." Then he will show the human side of his work and you will glean a clear understanding of the simple means by which he masters the technicalities of converting an uninterested dealer into an enthusiastic pusher of the products that salesman handles.

Having decided upon the best selling points of the article to be advertised, find out what are the objections to it. No matter how good a product may be, nor how great its sales, as has been intimated, there will always be found people who will have some objection to it. This resistance on the part of the possible consumer may be based on a predilection for a competitive product. It may be, also, that there is some peculiarity of taste, or flavor, or appearance, or some other distinctive characteristic of the product which is sure to come to the mind of the customer. It is one function of advertising to overcome this objection before it can be made. A manufacturer of condensed milk, for instance, knowing that many people wondered at the peculiar taste of his product, advertised that taste as the flavor that proved the milk had been sterilized and was perfectly pure. A restaurant man, when practically everybody demanded music with their meals, featured his restaurant as the one "with no orchestral din." Examples might be multiplied, but it will be seen that the very points which can be used against an article if they are ignored in the advertising, can be changed into selling

arguments if they are properly emphasized or deftly covered in the advertising.

* * * *

- 1.—How should the central idea in the campaign be used?
- 2.—How can you study the methods of the salesman?
- 3.—Should you know the possible objections to the product? Why?
- 4.—Select examples of advertising which meet objections and overcome them in advance.
- 5.—Visit some store where you are known and find some product which is moving too slowly. Study this product and its possibilities. Find out from the dealer why, in his opinion, it does not sell. With this data, write a report recommending an advertising and selling campaign that will remedy this condition.

IX

THE PROBLEM OF GETTING ATTENTION

An advertisement must attract attention, arouse interest, advance an argument, and persuade to action.

Attention may be attracted in various ways. But in an advertisement we are confined to two mediums of expression—the printed word and the printed picture. How is your advertisement, therefore, to catch the eye of the reader? From childhood up the average human being is interested in pictures. Yet this very fact dulls his interest in pictures, to the extent that his eye is not held by a picture that is simply a picture. If we hope to gain the attention of our reader by means of a picture it must be one that is unusual enough or beautiful enough to focus his attention. If it be a good product that we are advertising, then whenever possible we should show that product in its most tempting guise. We eat three times a day. Even after enjoying a hearty dinner the average person is in a mood to think about things to eat. He is willing to consider the next meal. If a food can be so illustrated that everybody who sees the advertisement will say: "I'd like to try some of that," we may fairly admit that the attention-problem has been solved.

An article of women's dress can usually be illustrated in a most appealing way. A glance at the advertising pages of different publications shows this. The big point to have in mind, however, is to devise illustrations so that as nearly as possible they really illustrate the article advertised. That is, the illustrations should be made so characteristic that whenever one of the advertisements is seen the reader will at once identify it as that of the individual firm. Examples are: Onyx Hosiery, Van Raalte Veils, Munsing Underwear, Hart, Schaffner & Marx Clothing.

Accustomed as we are to seeing pictures, and even keeping in mind the fact that long before we are able to read we can and do understand what a picture represents, we must remember that words make the deepest impression upon us. Therefore, we may attract attention very surely by means of proper headlines. Twenty-five or thirty years ago there was an epidemic of smart-aleck headlining in advertising. The display lines in an advertisement would be broken through the text and made to read connectedly with the body of the advertisement. Thus, the reader, looking at a page in a magazine, would have his "attention attracted" by reading some such remarkable thing as "Was—Your—Grandmother—a Monkey?" This custom had its day simply because at that time neither advertiser nor the public had a true conception of the intent and purpose of advertising. It was rather a vehicle for smartness than a selling help. Just as the old time salesman with his flashy clothes and his off-color stories has gone into the discard to be

replaced by the serious-minded man who knows his product and knows his firm and knows the needs of his customers, so has the freak advertising gone its way. Likewise the dull, stilted advertising has had its day.

You can always get a man's attention by offering to do something for him, or offering to show him how he can be happier, how he can better himself. If we were to say to a man: "You don't want to buy a phonograph, do you?" we would at once suggest "No" for an answer. But if we presuppose that he knows a great deal about phonographs, that the social position of his family demands a phonograph of real beauty as well as of mechanical excellence, and if our headline intimates to him that his own sincere judgment will be in favor of the Blank Machine, we will get much further with him. An advertising campaign setting forth the advantages of canned fruits and vegetables used well displayed headlines telling that the first canned goods were put up for Napoleon's army. That historical fact jolted the dormant attention of the reader at once. He saw Napoleon planning his great campaigns and depending on cans of corn and beans and peaches to help him win. There are many advertisements of razors and shaving soaps. The first successful safety razor was blazoned to the possible user by the alluring promise of "No Honing, No Stropping." If you desire to instill human interest into advertising a shaving soap or a razor, get down your history and read how Alexander the Great inaugurated the custom of shaving. Historical characters are always interest-

ing and always attract attention in an advertisement.

* * * *

- 1.—What is the first thing an advertisement must do?
- 2.—Why do pictures always attract attention?
- 3.—How can you put human interest into an advertisement?
- 4.—Select specimens of advertising which have great attention value, and point out their strength in this respect.
- 5.—Select some advertisements which in your opinion lack attention value and selling impulse. Write a criticism of them, telling why they are at fault and showing how you would revise them to eliminate the weaknesses.

X

METHODS OF CREATING INTEREST

The heading of an advertisement is much like the title of a story. Kipling is a master at devising titles. "The Man Who Would be King" arouses our interest and attracts our attention, for example, much more than if it were "An Episode in India." "Barrack Room Ballads," as the title for a book of poems, whets one's curiosity. It brings up a mental picture of a long barracks-room, with jovial soldiers lounging about and blending their voices in song. It has color and life in it. If that book had been called "A Book of Indian Poems" it would not have taken such a hold on the public.

One of the prominent magazines published an article about a man who has been a cripple all his life; it tells how this man realized his ambitions and made a success of himself. If the magazine had featured the story as "The Story of a Cripple" it might have attracted the attention of a few sympathetic souls, but when it was blazoned on the cover as "A Wonder Story of Will Power" it grew into something different and greater. Similarly, a magazine article entitled "A Man Who Has Loaned Millions to Other People" puts the glamour of romance about a narrative of a man who organized a new kind of savings banks.

White space will attract attention. A proper margin of white space about an advertisement emphasizes the headlines and the text.

Interest can only be aroused by sincerity. Interest must be cumulative. Notice how a public speaker holds his audience. He does not crowd his climaxes; he does not utilize his strongest points first of all. He begins by attracting the attention of his audience. He opens his address with a statement with which the audience will either agree or disagree. If possible he gets the sympathy of his audience. His next line of thought will be something that increases the interest of his hearers. If he is earnest, if he is sincere, his earnestness and sincerity become contagious. An audience soon loses interest in a speaker who is obviously not wholly sincere, not interested in his own argument. Similarly a reader discerns very quickly when a writer is "writing against space." And once you lose the interest of a reader you lose that reader—that possible customer.

The greatest interest of all is self-interest. If you can plan and word your advertisement so that it is apparently written from the reader's side it will hold his attention. He will feel that it is a sympathetic kind of advertisement, that it has his welfare at heart. A manufacturer of typewriters was planning an advertising campaign. He was eager to get away from the beaten path, to avoid talking about cams and ratchets and cog-wheels and type bars. He reasoned that the buyer and user of a typewriter was not necessarily a trained mechanic, nor was he interested in

mechanical specifications. He desired a real selling thought embodied in his advertising, and it must be a selling thought that was obviously in the interest of the customer, for therein lay his great opportunity of gaining the sympathy of his readers. He evolved the idea of showing that his typewriter was so well made that it would stand the hardest usage and still be a good machine after service of a year, or two years, or even three or more years. His advertisements told that here at last was a typewriter that did not need to be bought with the definite understanding that it would be taken in trade later on. With this idea as the starting point it was possible to weave in mechanical arguments without using mechanical terms. Over and over this thought was expressed in his advertising, and as a result of the campaign his typewriter gained a prominence it had not enjoyed before. He attracted attention, he aroused interest, he argued persuasively, and he induced action—he made sales.

* * * *

- 1.—Why must the heading of an advertisement awaken interest?
- 2.—In what respect is the heading similar to the title of a story?
- 3.—What is the greatest interest of all? Why?
- 4.—What is the value of white space?
- 5.—How may you gain the sympathy of the reader?
- 6.—Select specimen advertisements that are unique without being freakish.



XI

REGULATING THE AMOUNT OF COPY

The question is often asked: How long should an advertisement be? It has been argued that all that can be told in any advertisement may be expressed in a few terse sentences. An advertisement should be like the story attributed to Abraham Lincoln. It was said that he was asked how long a man's legs should be. He replied: "Long enough to reach from his body to the ground."

An advertisement should be long enough to tell its story. No longer and no shorter. If you will imagine an advertisement as a salesman, telling a stranger about a new product, you can visualize the efforts of that salesman to attract attention, to arouse interest, to present his argument, and to make the sale. A few terse sentences will not suffice. If the salesman were to stand before the customer and bark epigrammatic sentences at him, the customer would be apt to turn on his heel and seek a more pleasing conversationalist. On the other hand, if the salesman were to drift into an interminable harangue, the customer would be apt to excuse himself and go where he would be given a chance at least to think, if not to take a little part in the conversation himself.

For this reason it is better to avoid trying to tell it all in one advertisement. Selling an automobile, for example, is not a matter of getting the prospect's check on his first visit. Patience, the emphasizing of a different quality or feature each time the prospective customer is in the sales room, is the good salesman's method.

Analyzing the product and its possible market brings out many good selling points, each of which may well be selected as the subject for an individual advertisement. In time it will be found that one or two of these are the best selling points. Then they will be used as the keynotes and the other points woven in with them. A phonograph, for instance, may be advertised because of its tonal quality. But in time this emphasis will be found to be losing its force. Then the advertising will be changed to bring out the beauty of the cabinet, showing that the musical charm of the instrument is receiving a housing in keeping with its superiority; and so on, point by point. There are few articles which can not offer at least ten good points—subjects for separate advertisements.

You must consider the people who are to buy the article you are advertising. In writing advertisements of gloves, we may say, you will use a different argument to persuade a woman to purchase a fine dress glove than you would to induce a man to buy a working glove.

In the one case you would appeal to woman's natural love of beauty. You would show how the glove enhanced the natural charm of her hand, how it gave her the finishing touch of being well-

groomed. You would mention the fact that the gloves are the last to be put on, that they either make or mar the costume. Then you would tell how carefully these gloves are made, how exactly they are stitched, how they have been designed, perhaps, by some eminent glove-artist in Paris, and so on. And you would never forget to impress her with the fact that these gloves bear the seal of the latest fashion.

But with the work glove you would go about your task in another way. You would show how ruggedly it is made, how stoutly it is stitched. You would tell how long wear and great durability are made into it. You would tell how well it fits the hand, and how it really helps to do better work because it supports the muscles of the hand when they are weary. Your imagination would have you at work, out in the cold, wearing a pair of those gloves and doing the best day's work you ever accomplished because of that fact.

You would make the woman feel that here was somebody who was accustomed to moving in the best society and knew what was the exactly correct mode in dress gloves; you would make the man feel that here was somebody who knew what hard work was and who knew through experience how to select a glove that would lighten that hard work.

Some people, in writing advertisements, either accidentally or purposely omit asking the reader to buy the article advertised. Now, the end and aim of an advertisement is to sell, not just to get the reader mildly interested, so that some time when he is down town he will, if he happens

to think of it, go into a store and ask to be shown whatever it was that was advertised. Your advertisement should convince the reader that he is going to be more than satisfied with his purchase, and should put him in a purchasing mood. Often a writer will think it really beneath his dignity to say to his reader: "Please buy this." He feels as if this puts him behind a counter, serving whoever comes down the aisle. Yet that is just what he is doing, and if he believes in himself, and believes in the goods he is advertising, and believes in the manufacturer of those goods, he is performing a true service when he leads his reader to make the purchase.

If you are writing an advertisement for a kitchen cabinet or a refrigerator, you will not write it as you would one for a piano or for a library table. Pianos and library tables have their elements of beauty; they are to be seen as well as to be used. They are in the higher sphere of life. But the refrigerator is not always a spotless thing of beauty, holding fresh fruits and meats and eggs and other appetizing things. Nor is the kitchen cabinet always standing, immaculate, against the wall, its door glistening and its shelves arrayed with shining jars and glittering knives and things. There are days when both refrigerator and cabinet must be cleaned. A maker of refrigerators and a maker of kitchen cabinets kept this in mind in their advertisements. They told how the refrigerator would keep things fresh and sweet, and how the cabinet would save thousands of steps and lighten the work in the kitchen. But they also told, and told very emphatically,

how easy it was to scrub and wash and clean the refrigerator and the cabinet. They told of smooth surfaces—no square panels or corners to catch and hold dust or dirt and grease. They put a “Saturday-night clean-up” atmosphere into their advertisements, and they convinced the women who read them that they had at heart the interests of the women who had to work at keeping house. And their campaigns succeeded.

* * * *

- 1.—How can you decide upon the length of an advertisement?
- 2.—Should you try to cover all the selling points in one piece of copy?
- 3.—How would you select the subjects for a series of advertisements?
- 4.—Should you adapt the style of your copy to the individuality of the possible buyer?
- 5.—Select specimen advertisements which have individual appeals.
- 6.—Select any article with which you are familiar, and write a report showing how you would bring out its advantages in a way to convince the public concerning it.



XII

THE LINE OF HUMAN APPEAL

You must put yourself in the position of the buyer as well as of the seller. You must not only know how the retailer looks upon the article you are advertising; you must assume the attitude of the individual to whom the retailer wants to sell that article. And there is no quicker way of gaining attention than by showing that you know and realize the bothers and worries and troubles that other people have—troubles from which the product you are writing about is designed to free them. This, of course, applies to such wares as refrigerators, kitchen cabinets, vacuum sweepers, window cleaners, washing powders, washing machines, and other labor-saving and work-shortening appliances and products.

Study the individuality of the advertiser and his organization. Keep your own individuality out of the proposition. Make each campaign you work on express the individuality, the personality, of the advertiser. That personality may be of one man, or the combined personalities of many men, but it exists, and must exist in all establishments that succeed. You will note that successful products have a personality. It identifies them as coming from a certain concern. So

should the advertising of that concern be its product. You should dig, and ask questions, and observe, and study, until you can put your finger on the personality of the organization—the spirit which actuates it in its dealings. It will then be easy for you to reflect that personality in the advertising you prepare, and the advantage in this is that both advertising and product will be found to harmonize. Your work will also be easier, for the moment you begin work on an advertisement your imagination will begin to project the personality you have discovered. Your own work will be better, for your advertisements will be free from an undesirable sameness in style.

Before actually starting to work on an advertisement or on an advertising campaign, it is best to ascertain exactly what line of thought will contain the greatest element of appeal to the average person. We may, and should, divide humanity into classes. One class will desire a certain grade, or quality, of merchandise; others will be suited with other kinds. But each class is governed by the law of averages; and what appeals to one should appeal to all.

There is nothing that one man sells and another man buys that does not have its angle of human appeal.

It must meet a human need, satisfy a human desire, or gratify a human whim.

A musical comedy gratifies the very human wish for color and sound; a drama appeals to human sentiment; a story, to human understanding; and a sermon, to human conviction.

The successful advertisement approaches the reader along the same lines.

As we have said, there is no business organization that does not have in it and of it an individuality, whether of one man or a composite of many men.

The greater this individuality the greater the success of the business organization. Advertising is the expression of this characteristic—of this human appeal.

You cannot submerge or suppress it; advertising to be good, must extend the personality of the concern to its prospective customers.

It is just as much a part of the policy and the operation of the concern as is its product.

Good advertising is virtually a product of the house it advertises. It serves the customers of that house.

Good advertising is good nature. Good nature is the greatest human appeal on earth; not "jolly-ing," not lightness of verbiage, but the good nature of sincerity, of friendliness.

That sort of advertising makes people glad to read it. If a man can write that kind of copy, people are always going to stop at the page holding his advertisement, and stop with pleasant anticipation. You can read an advertisement and come pretty near telling what kind of treatment the advertiser will give you. His individuality cannot be kept out of his advertising, if it is his advertising.

Advertising should be the advance agent of satisfaction. It represents the good faith of the house and must be as trustworthy and as con-

fidence-begetting as the guarantee that goes with the goods. Some people buy things because they need them; some buy things because they are curious to know about them; some buy things because somebody else buys them; but all buy things because they want them.'

Good advertising creates the want; good merchandising meets it.

Successful advertising is interwoven with successful merchandising, and vice versa. The successful house, large or small, is the one that makes a human appeal, day in and day out, to its possible and its present customers.

The advertiser who believes in himself and in his goods inspires other people to share his belief.

The man who writes his copy approaches him as do his potential customers. It is for him to acquire the advertiser's enthusiastic belief. If he does that he cannot fail to show it in the copy. This kind of belief projects itself in simple, strong, earnest copy which commands the confidence of the reader and convinces him.

That is human appeal—contagious belief.

Human nature is the same in all phases of life. There has to be, there is, a human side to every advertising problem. Nine times out of ten it is the individuality of the organization whose product is to be advertised.

Put that individuality, that sincere, earnest belief, into it, and there is a natural and willing response.

A good advertisement follows the line of human appeal, which is by way of the heart and mind.

- 1.—Why should you express the individuality of the advertiser?
- 2.—How can you find the personality of an institution?
- 3.—What is human appeal?
- 4.—What kind of an impression must good advertising create?
- 5.—Select specimen advertisements which impress you with the character of the house they represent.
- 6.—Select several advertisements which lack human appeal, and revise them so that in your opinion they possess this quality.

XIII

VARIED FORMS OF ADVERTISING

A reasonably large advertising campaign will comprehend all or several of the following mediums:

- Newspapers
- Magazines
- Weeklies
- Farm Papers
- Trade Papers
- Billboards
- Painted Signs
- Theater Programs
- Dealer Campaigns
- Direct-by-mail literature
- Catalogues
- Booklets

Newspaper Advertising includes both national and local campaigns. The large general advertiser who uses magazines and other periodicals, as well as outdoor and street-car advertising, to exploit his wares, rounds out his campaign with schedules in the newspapers in important cities, or in sections where he plans intensive selling work. Examples of the use of newspaper space for national advertising are, automobiles, tires, heating plants, foods, ready-to-wear clothing, shoes,

cigars, cigarettes and so on. Local merchants also use the newspaper columns for their own advertising, such as, department stores, groceries, clothing stores, and other retail establishments, as well as individuals.

In this country there are a large number of foreign language newspapers. These are written and printed in the language of their readers, who may be regarded as the first generation of emigration. For these it is customary to prepare the advertisements in English, and then the foreign language papers will have them translated into the language of the publication. Copy prepared for these papers should be written very simply, with no attempt whatever to incorporate slang, colloquialisms, idioms or popular American phrases. It is impossible to translate these into other languages so that they will have the strength, or even the meaning they convey in English. This observation applies also to advertisements which are to be translated for use in magazines printed in other languages. Many American advertisers use space in the magazines of South America and Central America. These, in the main, are printed in Spanish and Portuguese. The rule to follow in the preparation of any and all copy which is to be translated is, to write it in the simplest form, avoiding all long words and all colloquialisms.

Magazine Advertising we shall consider to include space used both in monthly and weekly publications of a general circulation. There is a tremendous quantity of such advertising. Estimates of its volume run into the hundreds of

millions of dollars a year. The space used varies in size from as little as an inch single column to a full page. The price charged for the space varies with the circulation and standing of the publication.

Farm Paper Advertising has shown a great development and improvement in recent years. At one time it was confined almost exclusively to advertisements that made no pretense toward artistic appearance or neatness of display. It also consisted almost entirely of mail order propositions, each advertisement being filled as full of language as the space would hold. This was done on the theory that the farmer had nothing to do during the long evenings except to sit and read.

Today many of the advertising campaigns in farm publications rank in appearance with those published anywhere else. Also the variety of products advertised in farm papers is much larger than before, although of course the special advantage of the agricultural press in reaching possible buyers of farm implements and other things needed in farming is recognized. The rapid development of rural communities, the introduction of the inter-urban trolley car, the automobile, the telephone, the electric lighting system for the farm—all these have tended to change the nature of farm-paper advertising, as well as to change the attitude of many advertisers toward residents in agricultural districts.

Trade Paper Advertising—This is supplemental advertising, in the main. It appears in the publi-

cations devoted specifically to the interests of dealers in certain lines of business, or of companies engaged in particular industries. Although this phase of a campaign is usually called "trade paper," still a distinction must be made between publications which are strictly edited for the dealer, such as, grocers' weeklies, druggist's periodicals, and so on; and publications edited in the interest of certain lines of industry, such as those appealing to the iron and steel industry and allied lines. Too often copy for these publications is not given the thought and time it deserves. Advertisements intended for them should be prepared after proper study of the magazine, and every effort should be made to create something that will have a distinct and special appeal to the readers. It is better to differentiate between the dealer publications and the industrial publications as "trade papers" and "class publications."

Street-car Cards, Outdoor Advertising—Cards displayed in street cars, posters placed on billboards, painted walls, electric signs and other forms of outdoor advertising depend upon eye-attraction for their value. They are supplemental to magazine or newspaper advertising; they serve as reminders. With this form of advertising should be classed what is often called dealer's helps—cards and other advertising matter intended for display in windows or inside stores. These rely upon picturization of the product, or upon a pleasing or striking picture, together with a brief bit of copy, and proper display of the name of the goods featured. In planning an advertising campaign the expert always endeavors to have

this section of it harmonize well with the style of the other features of the campaign.

Dealer's Campaigns—Often an advertiser will prepare a series of small advertisements intended to be published in the local papers over the name of the dealer or representative of the manufacturer. As a general thing, the dealer is offered the entire campaign, or as much of it as he desires. He can use mats and have his local paper make stereotypes from them; or the manufacturer will provide him with electrotypes; or he can have the local paper set up the advertisements. In all cases his signature is appended—often the electrotype is mortised to permit such insertion. Such a campaign, while supplemental, must be so written as to benefit the dealer locally as well as to sell the goods which are given publicity.

* * * *

1.—Name the different advertising mediums that may be used.

2.—Give a survey of the newspaper advertising field.

3.—Tell something about magazine advertising.

4.—Should farm-paper advertising have a different tone from other forms?

5.—Secure specimens of "dealer advertising" and study their preparation.

6.—Go among dealers and ask those with whom you are acquainted what kind of "dealers helps" they find most efficient. With this as a base, write a report recommending a dealers' help campaign for any product you select.



XIV

DIRECT APPEAL—THE HOUSE ORGAN—MAIL ORDER

Direct-by-Mail Advertising—This is the most expensive form of publicity, but often it is most productive. It consists of personally addressed letters or printed matter, mailed direct to the possible customer. The list of names used for this purpose is selected with the utmost care. Sometimes a direct mail campaign is used in connection with both national and local advertising. Letters thus mailed are called "form letters." They are printed or mimeographed in imitation typewriting, often so excellently as to defy detection. The name and address of the recipient are filled in on a typewriter using the same face of type as the body of the letter, and with a ribbon of the same color of ink. Booklets, circulars, catalogues, and other material of this sort are comprehended in direct-by-mail work, although often they are not sent out except upon request. A series of letters and booklets or circulars is called a "follow-up" system. These letters are deftly worded and carefully planned. For example, they may be intended to sell a set of books. The first letter will extol the books, and endeavor to convince the reader that one of his standing in the community owes it to himself to possess

such a set. If this evokes no response, Letter number two will follow at a stated time. It will express surprise that no attention has been paid to the first letter, and make a more attractive offer. Thus the series will go on, until the last letter makes a proposition that represents the bottom price or the most liberal offer. If this one does not sell the customer, his name is checked off the list.

In a more dignified way, follow-up letters are used in the interest of automobiles, tires, musical instruments, foodstuffs, and many other things. Direct-by-mail campaigns are also used to interest dealers themselves in handling products. Often a part of an advertising campaign will be reproduced on a "broadside," to show the dealer how the manufacturer is trying to arouse public interest in his wares. A "broadside" is a large sheet of paper, which is printed on both sides, and is folded into a compass small enough for mailing. Because of the handling it receives it must be printed on a tough paper, and paper makers have developed paper which is especially intended for broadside use.

Almost every advertising campaign is supplemented to some degree by literature to be mailed to the dealer. There are many details which should be observed in the preparation of such matter, particularly broadsides and folders which are mailed without envelopes.

A very important phase of direct mail matter is that of leaving the right space on the outside, or address side, of a piece of third-class mail.

The post office will not any longer allow an

“all over design.” There must be an addressing space $3\frac{1}{2}$ inches wide from the right-hand side of the mailing piece, with $1\frac{1}{4}$ inches from the top and 2 inches in depth from the bottom. The necessity for this is readily apparent when you recognize that space must be left at the right-hand corner for the postage stamp and legible post marking, and in the lower right-hand corner for name and address, with particulars as to forwarding, etc.

Of course, if your circular when folded is only 7" x 4" in size, this does not give you very much room for display. Here is a very good formula which a person may use when in doubt as to what to put on the outside of a mailing folder: If you have a product absolutely different from anything else on the market, go ahead and say so on the outside of your mailing piece. But should you be attempting to market something which has a tremendous amount of competition—something which is in nearly every respect similar to that of nineteen or twenty competitors—then bring in the curiosity appeal, so as to get people to open your circular and read its important message.

House Organs—The writing, editing, and printing of a house organ is an advertising department in itself. Properly handled, the house organ can be made one of the strongest assets of the company issuing it. It is a personal message to its reader. The reader may be a customer or a prospective customer of the house which publishes it, or he may be an employee. In these days of welfare work, of selling the institution to its employees,

the house organ may be made the most potent factor possible. An inter-organization house organ, which circulates solely among the employees, shows them that they are all human beings. Many a man or woman has worked alongside some one for months, until some little human touch has discovered to him that his companion in work is after all human, that he has human hopes and human happiness, as well as human fears and problems. The personal touch of the house organ awakens a new interest in his work and inspires a friendly coöperation with his fellow workers. In these days of systematized departmental work, it also gives him a knowledge of the big purpose of the concern for which he works—sells him on the importance and value of his own work as it contributes to the excellence of the product.

The first house organ in this country, or at least the oldest one in point of publication life, is *The Mechanic*, which was started in 1847 by H. B. Smith Machine Co., of Smithville, N. J. But it has not been published regularly. The oldest continuous house organ publications are *The New Idea*, published by Frederick Stearns & Co., the large drug house of Detroit, and *The Fall River Line Journal*, issued by the New England Navigation Company. Both of these began regular appearance in 1878.

Printers Ink used to be the house organ of George P. Rowell & Company; *System Magazine* was originally the house organ of a filing cabinet firm; *The Dodge Idea* grew from a house organ into a technical magazine.

Some companies publish two or three house organs, one for their customers, and the others for department heads and executives, or for the body of employees. Every issue of a house organ should contain an expression of belief. Some people call this "inspirational" material. And so it is. But the difficulty is to make it inspirational and keep it so. The opportunity to let it run over is too great to be avoided sometimes.

The same principle applies to house organs as to all other kinds of advertising. There is no business, large or small, of greater or lesser degree of importance, that has not its angle of interest. It would not be a business if that interest did not exist. Find the interesting thing, tell it, and then put it into type or pictures, and print it in an interest-inviting way.

Mail Order Advertising—In a sense, mail-order advertising is of the same class as direct-by-mail efforts. However, in the general acceptance of the term, mail-order work applies to advertisements which are intended to bring a cash order by way of reply. It is said that every other letter carried in the mails of this country is an advertising letter, and that a catalogue or booklet is carried in the mails for every periodical that is carried. When a mail order advertisement does not bring the cash order it does bring a request for a catalogue or other literature that is offered, and such a request opens the way for "follow-up" letters as well. Mail-order advertising includes a wide range of things, from the small, crowded one-inch single-column offers of cheap "novelties" to full-page offers of different business courses, mind improve-

ment courses, memory cures and the like. In merchandizing there are several very large mail order houses, selling everything from household goods to men's and women's wear. These concerns rely upon their advertisements in certain publications which have great circulations in the territories from which mail orders are most numerous, as well as upon their large catalogues, which contain descriptions and prices of their entire line. Study of successful mail-order advertisements will show you that the principal arguments are often repeated several times, although in different ways, in the same space, and that the money-saving idea is given due emphasis. In cases where the object of the advertisement is to secure an inquiry, then the advice to "Send no money," "Don't send us a penny," and so on, will be played up strong.

In the advertising field, a man who can write good mail order advertising is generally one who specializes on that line exclusively. His work must bridge the gap that is ordinarily filled by the wholesale salesman, the retail dealer and the dealer's salesmen. Not every copy writer can turn out successful mail order copy. It is a field by itself, and proficiency in it requires first the ability and the inclination for such work, and second, the knowledge which only comes through experience.

* * * *

- 1.—Prepare a series of letters to prospective customers.
- 2.—Give an outline of direct-by-mail campaigns.

- 3.—Give an outline of house organ work.
Secure different house organs and study them.
- 4.—What is the general form of mail-order advertising?
What is its purpose?
- 5.—Select specimens of mail-order advertising of various kinds.
- 6.—Make a chart showing how you would plan a direct-by-mail campaign that will dovetail with house organ work and stimulate the dealer to co-operative interest.



XV

DETERMINING THE SIZE OF THE CAMPAIGN

How much space may be used in each medium, or how much money may be expended in any one channel, depends, of course, upon the size of the advertising appropriations. This, in turn, must be determined by the present volume of business done by the advertiser, as well as by the volume he hopes to do. Some advertisers determine the amount of their advertising appropriations by assessing a certain sum for each article manufactured, or for each case of goods. Thus, an automobile maker may decide to use twenty-five dollars for each car he will make during the year. If his output is to be ten thousand cars, his appropriation will be \$250,000. A manufacturer of canned goods will decide to use twenty-five cents for each case he produces. Each case will contain no doubt two dozen cans of his product, which means that he will spend about a penny per can. If his output is two million cases, his appropriation will be half a million dollars.

The ordinary individual, unversed in advertising expenses and methods, often has the idea that advertising is a huge expense and that he pays a goodly percentage of it. The estimates given in this paragraph are purposely made high. In

the case of a glove manufacturer, it was figured out that the actual advertising expense on his output was a total of one cent for each five pairs of gloves, whether they were children's mittens at fifty cents per pair, or automobile driving gloves at fifty dollars a pair. Naturally, the greater the volume of sales, the lower becomes the cost of advertising the individual article.

Given the appropriation, it then becomes necessary to plan the campaign, to decide how much space will be used in the different mediums, and how many mediums will be used. This must be determined by a knowledge of the market conditions, by analyzing the prospects for the goods in different sections, by ascertaining the strength of the competitive lines, and by finding out just where and when the active selling efforts are to take place. If a manufacturer is not covering the entire country, but is going to put on selling campaigns in certain sections, obviously he should not indulge in national advertising, but should concentrate his efforts in the territories wherein he expects to secure his distribution. This means localized campaigns, and for these he will have to use the newspapers in those territories, or the street cars, or billboards, or all of them.

* * * *

- 1.—Upon what does the size of space to be used depend?
- 2.—How is the size of an advertising appropriation generally determined?

- 3.—Does good advertising add to the selling price?
- 4.—How would you go about planning a campaign?
- 5.—When is a national campaign justifiable? When a local campaign?
- 6.—Investigate the status of any product you select, among dealers and consumers. Ask regarding both national and local advertising, and determine which is best for that particular product. Write a report embodying your findings.



XVI

LAYING OUT YOUR ADVERTISEMENT

First let us consider the preparation of newspaper advertising. Keep in mind that the same principles which apply to it govern the preparation of magazine advertisements. (The term, "magazine-advertisements," may be construed as meaning those for any other publications than newspapers.)

Forget for the time being anything that you are going to say in your newspaper advertisement. Forget even the things or the people that are to be shown in the illustration, if an illustration is to be used at all. Spread a page of the newspaper before you and study it. Unless your advertisement is to occupy the full page, you must so plan it as to enable it to dominate the page if possible. Naturally, an advertisement that is only three or four inches long and one column in width cannot dominate the page. An advertisement fifteen inches long and five columns wide may be so planned as to "own" the page. In the same way an advertisement ten inches long and four columns wide can be so arranged as to have great attention value. You may bear in mind that space in newspapers and magazines as a rule is not sold by the inch but by the line. There are fourteen lines

to the inch. Thus an advertiser can buy one hundred lines of space, which is a trifle over seven and one-half inches, and so on. Methods of measuring space are given in detail on another page. •

Due consideration must be given to the shape of your advertisement. An awkward or unwieldy shape will repel the eye. A sense of proportion is a valuable asset in determining how much space to use and how the shape shall be apportioned. If you are using a full page, then, of course, your problem is solved. You can put your advertisement on that full page, and there you are. But even then you should consider how your type-masses and picture-masses are to be proportioned. The advertisement must have balance. The eye can take in just so much at one time, and, for some reason or other, human nature is so constituted that the eye accepts some shapes more readily than it does others. A long, narrow column, the full length of the page, more than fills the eye. You have to take it in by sections, if you are holding the newspaper or magazine at the ordinary reading distance. Similarly, a narrow space spread across the page like a long strip may attract attention because of its novelty, yet the eye cannot read it easily. You get the feeling of wagging your head from side to side as you try to take it all in.

There is what is sometimes called "the golden rectangle," or "the golden space." Artists say it is the precise proportion that appeals most to the eye—the arrangement which invites the vision. This is any space designed in the pro-

portion of 3 to 5. That is, it should be two-thirds longer than it is wide. In other words, if your advertisement is three columns wide, then the perfect proportion would be achieved if in depth it were five times the width of a column. It is not always possible, nor even advisable, to lay out an advertisement so that the space it shall occupy shall be "the golden rectangle," but it is always possible to plan your type-masses and illustrations so that they may approach this proportion. Not every advertisement follows this rule, but it is worth while, as you observe and study the advertising pages of different publications, to notice how many of the most appealing announcements conform in some degree to the rule of "the golden space."

Let us say that we are to use a space of ten inches on four columns for our newspaper advertisement. This is almost a quarter of a page. Reflect that a full page is a unit by itself and has no competition. Our quarter page must have every chance to be the chief object of interest on the page. Therefore we will consider very carefully the appearance of the other advertisements which may appear alongside it or below it. Also we will give thought to the way the reading matter which may appear on the page shall help to form a frame for our space.

Take your pencil and outline roughly the space your advertisement will occupy. Now, forgetting the details of the illustration and the language of the headline and copy, and thinking of them simply as so much black ink which is to form spots or lines or blocks of matter in the space,

determine how the space shall be filled. Study the appearance of the newspaper in general, and decide whether or not a border shall be used around the advertisement. If so—and quite probably you will decide to use one—endeavor to indicate how heavy the border shall be, and whether it shall consist merely of one heavy rule, or if it shall be an ornamental border. The nature of the border will depend to a great extent upon the nature of the product you are advertising. If it is jewelry, an ornamental border is suggested at once. If it is some piece of machinery, then a simple rule border is best.

Inside the border we now have an expanse of white space which we are to fill. Decide how much white space shall be left inside the border as support for your advertisement. This white border will serve in the same way as does a mat about a framed picture. With your pencil indicate roughly the position and the size of the illustration, if one is to be used. Otherwise, indicate by heavy markings the size and arrangement of your headlines. In a similar way block out the amount of space that shall be devoted to type. Below this a few more rough markings will indicate the signature of the advertisement.

You will now have the crudest form of a "lay-out." But in your own mind it will picture to you the mass effect of the advertisement itself. Your mental vision will picture the illustration, the headlines, and the text. You will have this crude diagram of the advertisement in the exact position it is to occupy in final form. You will be able to contrast its effect with everything

else on the page, and to revise or correct it as you please until you have brought it to the exact appearance you desire. And all this you will have accomplished without as yet having had a drawing made, without having written a headline or any part of the copy. You will not, in all probability, achieve a perfect advertising lay-out on your first effort. But this indicates how you should begin. Always, before writing any advertisement, know how that advertisement is going to look—know the effect the masses of type and illustrations will have upon the eye of the reader.

All of this is not so intricate as it seems. These principles apply to the planning of any advertisement for any medium. The steps described are those which you will find yourself taking unconsciously as you begin mapping out a series of advertisements for a campaign. It is a good plan, also, to make an individual lay-out for each piece of copy. Special lay-out sheets are available. These are ruled and marked, so that space of any size can be laid out. As you become proficient you can “lay out” your space on any piece of paper that is handy. With the individual lay-out before you, you can determine at a glance the amount of copy that can be used in each advertisement. You can also determine the size of type that shall be used for the headings and the body of the advertisement.

* * * *

- 1.—What is the first thing to consider in making your lay-out?
- 2.—What is the “golden rectangle?”

- 3.—How can you “rough out” your advertisement so that you may visualize it?
- 4.—What is the value of this preliminary effort?
- 5.—Make several rough lay-outs by the method suggested. Do the same, using actual advertisements as your models.
- 6.—Prepare a report on a supposititious campaign, showing how you would harmonize the magazine, newspaper and outdoor advertising with the dealers’ literature and other features.

XVII

WORKING WITH THE ARTIST

When illustrations are to be used, the artist makes a preliminary sketch, just as the copy writer blocks out his space. First, the idea to be embodied in the advertisement is decided upon, then the artist illustrates that idea. He generally makes several sketches for this purpose, all of them very rough, and from them one is selected. This he works up into a partly finished form in pencil or crayon. This working drawing is given the final O.K., and he then finishes it, either in ink, or wash, or colors as desired. Sometimes the drawing is made before the copy is written, the copy writer being given the illustration and expected to prepare an advertisement to fit it. In the writer's experience this has never been a satisfactory plan. It is much better to write the copy first and then allow the artist to illustrate it. Often in the preparation of the copy a sentence or phrase will be written which will convey to the artist the happiest idea. The writer of copy should cultivate his artistic sense, for it is as much to his advantage to be able to tell what kind of picture should go with his copy as it is to possess the intuitive faculty of appreciating proper typographical display.

The illustration used in an advertisement should be an advertisement in itself. It occupies considerable space, therefore it should tell its part of the story. It is really successful when it is so good that, if left alone, it carries an interesting selling message. There are occasions, however, when the illustration should be purely decorative—a simple sketch, a suggestion of a scene, intended to brighten up the space and to lend a touch of color.

In laying out an advertisement remember that it should either stand on, hang from, lean against, or sit on something. That is, it must have a base or a frame. Give consideration, also, to the law of visualization. The eye, in looking at a picture or a printed page, travels from left to right. When we look at something, our vision starts with the upper left-hand corner and travels toward the center. Our illustration, therefore, must lead the eye toward the headline, or toward the picture of the product. Our typographical arrangement should make it easy and natural for the eye to follow our argument. The reader will not easily be persuaded to make his eyes rove hither and yon over the space to see what we are driving at.

Study the advertisements, as well as the reading matter pages of magazines and newspapers, particularly of magazines, and you will see the value of this principle. Notice how a magazine editor lays out his pages. A department devoted to household subjects will have its appropriately illustrated heading, and the recipes or other matter will be arranged in a style which makes

them easy to peruse. The page on which a story begins will be most craftily planned to gain and hold your attention. An illustration depicting a thrilling moment in the story will be placed where the observer cannot fail to stop and look at it. Successful magazine editors think deeply on the subject of how to create interest in their editorial pages, and inasmuch as they are dealing with the very same readers to whom an advertisement is directed, it is well to observe how the editors cater to the natures of these readers.

Keep this thought before you: What you are about to write is not an expression of your personal views; it is not your individual message to the reader. It is presumably an appeal direct from the advertiser himself to the reader. The name of the advertiser is signed to it; it is not signed by you, even if you do write it. Herein lies the value of assimilating the personality of the institution whose advertising you are preparing. You must be able to write that copy as the manufacturer or merchant himself would express it. Furthermore, you must so prepare it that it really is *his* copy. When you have finished it, you can test it by eliminating the name of the advertiser and substituting that of a competitor. If the name of a competitive product can be used to replace that of the product advertised, and the advertisement then is just as good publicity for the competitor, you have not achieved what you set out to do.

* * * *

- 1.—What are the steps in the preparation of an illustration?

- 2.—How may the copy writer help the artist in his work?
- 3.—What is one important principle to remember in planning an advertisement?
- 4.—How can you lay out an advertisement to invite reading?
- 5.—How can you test your work to learn if it is really individual?
- 6.—Select several advertisements and test them in accordance with the matter covered in this chapter. Write your own report regarding them and criticize them constructively.

XVIII

WRITING AN ADVERTISEMENT

We shall assume that you are writing your first advertisement. The natural presumption would be that your first production will be experimental, that it will not be good enough to use. Do not allow yourself to feel this way. You might as well not attempt to write it, if you confess beforehand that it will not be a success. Every failure in the world is anticipated by the one who fails. Wars are not won by generals who say: "Well, this is only the first battle. I will lose it, I know. But some day I will win a battle." Wars are won by men who determine to win not only the first battle but every one of them.

The first draft of your copy may not be perfect. But that is your work, and it is your task to make it perfect. Until you present the copy as a finished product it is still in your hands and is still "in work." Simply sit down and begin writing. Do not wait for, do not attempt to coax, "the writing mood." There is no greater fallacy in the world than the idea that one must be "in the mood" to write. Your mind is just like a motor car. If the car is standing at the curb and you get into it and take the wheel, and step on the accelerator,

it will not move. First, you must start the engine. You start it slowly and "warm it up." Then, you put the gears in first speed; from there to second, as the car moves along. Finally, you shift into third speed, and you are on your way.

Just so with writing. The way to write is to write. Just start at the task, whether you think you feel like it or not. Pretty soon your mind will begin to "warm up," and to work for you. If you can use a typewriter, so much the better. Writing with a pen or pencil is satisfactory, but often an idea occurs to you while you are writing one sentence and by the time you have reached the last word of that sentence, the idea has flown. With a typewriter you are setting down your ideas almost as rapidly as they occur.

Most important of all is it for you to think things out before you write them. We only use a small percentage of our mental powers in ordinary life. About five per cent of the mind is functioning actively—observing, listening, and directing our muscles. The rest of it is operating subconsciously. When you have a task before you, call all your mental powers into play. There are few problems that cannot be solved with ten minutes of concentrated thought. Shut out everything else except the one subject and think hard about it. When you have thought it out and have come to your decision, file that decision away in your memory, and it is always ready for you on any occasion. That is the way to write advertising. Keep turning the matter over and over in your mind. Have a little notebook in your pocket, and when a good idea flashes to you, jot it down. Ideas are your

stock in trade and your capital. A good idea never dies; never loses its efficiency. Each advertisement you write will simply be the development of one idea or of one phase of that idea. Think it over and think it out. Virtually you will write it out mentally. Then when you sit at your desk or at your typewriter the mechanical part of the work is short and simple, for you will merely copy the advertisement from your mental surface.

The reader of an advertisement never sees anything but the finished work. It is natural for him to suppose that it was written just as he sees it, that its author began with the headlines or caption, and then went right along with the text, without stopping to think or to change a word, until he reached the end and wrote the signature. It is also natural for one who has not written an advertisement to have the idea that such is the procedure.

Sometimes it is. When you have worked on an account for a long time, when you have become saturated with the atmosphere of that campaign, when you know it so well and so completely that you do not even have to refresh your memory about it, you may write an advertisement straight through. But even then you will find it advisable to lay the copy aside and allow it to "get cold," then to give it a few touches of revision.

Your first problem will be your caption, or headline. This is normal. The heading is a very important feature of an advertisement. If you make a wise selection of words for that, and have the name of the product properly displayed, then

the reader who merely glimpses the advertisement will get the gist of your message. Remember, however, that the headlines on a newspaper story are written last, that even the titles of magazine stories and of books and plays are changed, and changed many times, in some instances, before a satisfactory title is secured. It is just as well for the time being to forget about the caption of your advertisement.

You have its subject. You know what point you are going to emphasize. You know the theme. Write your story. Do not be afraid of writing too much, in this first effort. Go right ahead and put down all you can think of, being careful to confine yourself to the line of thought which is to be covered in this particular piece of copy. Be enthusiastic, without overdoing it. Be sincere; be honest. Believe what you are writing.

* * * *

- 1.—What is the first thought to fix in your mind when you begin writing an advertisement?
- 2.—Should you wait for "inspiration"?
- 3.—How can you prepare your work mentally before putting it on paper?
- 4.—Should you try to have a perfect advertisement with the first draft?
- 5.—Write and rewrite a sample advertisement until you feel it is worth printing.
- 6.—Select several advertisements. Study their headlines and text. Suggest how you would change the headings to make them more forceful and appealing. Do the same with the body of each advertisement.

XIX

AN EXAMPLE OF PREPARING AN ADVERTISEMENT

Picture in your mind one individual who is to read your advertisement and write it to him. You are selling something to him. Let us say that it is bond paper, such as is used by most business houses in their correspondence.

You have gathered much data about this paper. You have conferred with the paper makers and the sales manager, as well as the advertising manager. You have endeavored to get as much information about this paper as they possess. What, then, is the reason anyone should buy this bond paper? He should buy it to write letters on, certainly. But why should he use it in preference to any others for his business correspondence? Because his letters represent him when they reach the individual to whom he writes; because he should desire them to make as good an impression on the recipient as he himself would try to make were he to call in person. And this paper will accomplish this result. Why will it accomplish all this? Because it is a paper which by its very appearance suggests dignity, self-respect, ability, up-to-dateness. Why will it do this? Because it is made in a way which manifests its quality.

Now we are getting down to something. Our customer is here before us. We are telling him about this bond paper; we are promising him that if he uses it for his correspondence it will give him a good reputation. But our mere saying so does not prove it. Anybody can say that about any paper, so far as words go. We must put some facts behind our argument. We must show this man that we really know something about paper, for are we not signing this advertisement with the name of the paper maker himself or the paper company itself?

But we are not at a loss to answer the questions we imagine our customer is about to ask. Long before we tried to write this advertisement we accumulated plenty of information about this bond paper. We talked with the superintendent of the plant; we talked with the salesmen and so on. We wrote down what they told us. We got so that we almost felt as if we worked in the mill and traveled on the road selling the paper we made. So we tell our customer that this bond paper is made of new, clean, white linen clippings. Observe that we do not overlook the advantage of telling about the newness and cleanness of those white linen clippings. There are rags and rags used in making paper, rags that come from goodness-knows-where and have to be treated in many different ways to get the dirt and impurities and dyes out of them before they can be used for paper making. Good enough and pure enough after that, no doubt, but some way or other this thought of nice, new, clean, white linen clippings has a wholesome air. It

suggests paper makers who have a rightful pride in their craft. We go on and tell how this paper is dried by a slow, patient process, how each sheet is inspected separately, how the body is strong fibred so that the paper will last a long, long time and be an enduring record. We dilate upon the pleasant surface of the paper—tell how it accepts typewriting or pen-and-ink writing so easily, and how its clean, pure surface makes that which is written upon it stand out so clearly and invitingly. We tell how, because of its surface and its body, this paper takes printing or lithography or embossing perfectly, for there are many different kinds of letterheads and we do not know exactly which our customer prefers. Then we tell him how to get this paper, he can buy it of his dealer, for example, and his dealer can get it through any of our branches or depots. In all probability, following the signature of the advertiser, we print a list of his branches and distributing depots, for such a list proves our statement that he has ample facilities to render the best kind of service to users of paper.

Now the chances are that somewhere, in some paragraph of the advertisement we have written, is the very best headline in the world for us to use. Most good headlines are thus written unconsciously. Even if we do not find our caption ready-made in our text, by the time we have written it we can read it over and a heading will suggest itself. And that heading will be much better than it would have been if we had tried to invent it first of all.

Let us go back over the last few paragraphs,

in which we have told how we would go about writing this advertisement. The exact copy for it is not set forth in detail, but its foundation is all there. It is a description of the method pursued in preparing an actual advertisement that has been printed many times. A casual review of these paragraphs suggests two or three different captions.

Above all, make your advertisement easy to read. Put the right atmosphere into it. Do not use a cookstove style when writing a bon bon advertisement, nor yet a millinery air when writing one about cookstoves. Make it easy to read. Some time, when you have an idle hour, pick up a copy of Izaak Walton's *The Complete Angler*. Dip into it anywhere, and observe how quickly you are placed in a calm, philosophical, musing frame of mind. Or read some of Lamb's *Essays*, and note the exact coloring of each of them. Take one of Elbert Hubbard's *Little Journeys* and see how quickly you gather the personality and even the peculiarities of the man or woman who is the subject of the particular sketch.

* * * *

- 1.—Using the example given, apply the same idea to any product you may select, making a lay-out and writing an advertisement.
- 2.—Does the reader of the advertisement expect you to be thoroughly familiar with the product?
- 3.—How may you create a headline?

- 4.—Select specimen advertisements and analyze their preparation based on the suggestions in this lesson.
- 5.—Select any one advertisement appearing in any medium. With it as your base, build up what in your opinion would be the kind of a campaign of which such an advertisement should form an important part. Outline a campaign of twelve advertisements in this way.



XX

PRINTING AND PLATES

After you have written your copy, comes the printer. He should be given a lay-out showing just how you want the advertisement arranged. If he is a good printer you cannot do better than to let him help you in deciding what size type shall be used for your headings and for the body of the advertisement. It is your privilege, of course, to dictate the face of type and the size for any part of the message. Do not use several different faces of type. This makes an advertisement hard to read—it jumbles it up. Simplicity is strength, always. Harmony throughout should be your aim. Italics may be used where emphasis is absolutely necessary for certain words, but avoid too much of that. It makes a spotty page, it does not invite the eye. Give your reader credit for being able to place some mental emphasis upon words or phrases as he goes along.

Before your advertisement has been put into printed form you will have passed upon the illustration, if it is to be illustrated, which we will take for granted. You will have seen the drawing or painting in its various stages of development, so that at any time you could suggest changes or make alterations. First, there will have been the

rough sketch or lay-out. Then, there will have been the working drawing, which is several times as large as the actual picture will be when reduced in engraving. And then, you will have seen the finished piece of art. When finally approved, it will have been sent to the engraver.

Just what kind of engraving shall be made depends entirely upon the medium in which the advertisement is to appear. If in a newspaper, most probably it will be a zinc engraving, with perhaps, certain tone accentuations secured through the use of the Ben Day process. A zinc engraving is made from a line drawing. A half tone is made from a wash drawing, or from a painting, or from a photograph. Even with the best of care, half-tone engravings for newspaper use invite disappointment. A newspaper can make its own half tones in its own engraving department because they are made especially for its own use and with full knowledge of, and consideration for, the kind of paper on which it is printed. You cannot have a specific kind of half tone made for each newspaper in which your advertisement is to appear, and where you may get good results in one, you will get bad effects in many others. Therefore, for newspaper use it is better to use line drawings with good black and white effects.

Half tones for magazine use also vary in their appearance, depending upon the fineness or coarseness of the screen. It is the best plan to refer such problems to an experienced engraver and follow his advice.

Your printer will use the plate which comes from the engraver, and will put your advertisement

in type, following your layout. When the first proof comes in for your scrutiny you should go over it with the utmost care. Naturally, you will want to be sure that no typographical errors occur, but even more important is it to be sure that, after, all your advertisement will look as you hoped it would.

Words and sentences often read differently in type than they do in manuscript form. The printed proof gives visualization to your language, because you are accustomed to reading print. Give your close attention to the proof, therefore, and make sure that your advertisement looks, reads, and is just what you wanted it to be. You may discover that you should change the arrangement of the display lines to secure a better balance; you may find that the advertisement will read easier if you change a word here and there, or eliminate a whole line, or even a paragraph. Familiarize yourself with the marks used in proof reading. In every well-regulated printing shop proofs will be read carefully, and no doubt they will come to you free from errors, but should you find it necessary to mark corrections upon them, you, of course, should be able to do so in the proper way. It is a standing rule in a printing office to "follow copy," and should you cross out a word and then write on the margin of the proof, "Take this out," the printer might think there was something wrong with you but he would insert those three words.

Advertisements are sent to the publications in which they are to appear in any one of several ways. It depends upon the time you have to

spare. If several days or weeks are to elapse between the time the advertisement is ordered in and the date on which the forms of the publication close, the advertisement can be put into type, the illustration engraved and the whole layout made into a plate. This course is practically always necessary in the case of an advertisement which is to appear in colors. A color page is a very important piece of work and much time is required for making the different plates. In emergencies, however, it is possible for some publications to receive the painting of the illustrations and make the color plates for the advertiser, but this does not always permit the careful study and scrutiny of the color proofs which should be observed in such a case, which may represent an investment of thousands of dollars.

When the advertisement is not to carry an illustration, and the time is short, it may be sent to the publication in copy form, accompanied by a rough lay-out sketch and instructions as to the type to be used. The publication can then set it. The trouble with this method is that it is almost impossible to secure uniformity of appearance. Not all publications have the same kind of type and, therefore, they will come as near to it as they can. Also the ability of all compositors is not the same, and some of them have ideas of their own about display, which may or may not be as good as yours.

The advertisement may also be sent to publications in mat form. A mat is made by placing a thick piece of papier-maché composition over the type form of the advertisement

and pounding it until it receives an impression. This is indented to such an extent that it can be used as a mold. From this a stereotype is made. Mats may be mailed at small expense, but weather and transportation conditions are factors, and the stereotype made from the mat may not be as clean cut and neat in printing results as desired.

Advertisers who are desirous of guarding against every possibility of spoiling the appearance of the advertisement which has cost them considerable to prepare and which will cost them a great deal more to have printed, have their advertisements sent to the publications in electrototype form. Thus the exact size and appearance is secured.

The most important thing to keep in mind is to see the final proof before you say the advertisement is all right. This precaution should be taken always, except when it is absolutely necessary to send the copy to the publication and trust to good fortune that everything will be right. The approved proof should also accompany either mat or plate when it is forwarded, so that in case a mistake is made by the publisher you may refer to the proof which accompanied the plate and the order for its insertion.

There are times when none of the foregoing methods can be followed. These are exceptional, indeed, but they occur often enough to call for mention. Sometimes a manufacturer wishes to make an announcement to the public or to the dealers which he does not wish his competitors to know of until it appears. Or he may wish to

meet promptly an announcement made by a strong competitor. It may be a radical change in his business policy, or it may be a price reduction that means everything to his business. Here the telegraph comes into use. Naturally it is impossible to set up such an advertisement and send proofs or mats or plates to the publications. The copy must be brief, and must carry with it full instructions. Such an advertisement, of course, will be wired to newspapers, although there have been instances when such advertisements have been wired to magazines just at closing date. The instructions usually take more words than the copy itself. Thus, some such advertisement as this might be sent by telegram:

"Insert following copy in tomorrows issue ten inches on four columns upper right hand corner of third page if possible heading in eighteen point Caslon Bold quote startling announcement to users of Gorgon Tires unquote first paragraph twelve point Cheltenham bold quote All sizes and types of Gorgon Tires are reduced in price twenty-five per cent today unquote second paragraph ten point Cheltenham bold quote The unfailing quality and excess mileage of Gorgon Tires together with their well earned reputation of being backed by the fair square policy of the manufacturers make this the most important news motorists have read in many a year unquote fourth paragraph ten point Cheltenham bold quote Your dealer has a full stock of all sizes stop He will supply your needs immediately unquote signature eighteen point Caslon bold Gorgon Tire Company unquote ten point Caslon bold New York unquote across

bottom of space quote Dealers and distributors in every city stop”

The above is an imaginary advertisement, but you can follow the instructions yourself, making a lay-out for the space indicated and indicating the text of the headline and the body. This will show you how simple it is to meet such an emergency. Several times in the writer's experience he has seen advertisements sent by telegraph to as many as three thousand newspapers, and the results showed that the “intelligent compositor” was keenly alive to the importance of the occasion. Handling an advertisement in this way is very expensive, but in business, as in war, it is sometimes imperative to adopt measures which in ordinary times would not be considered for a moment.

No matter in what form you send your advertisement to the publisher or the printer, be explicit. Make your instructions definite and simple, yet complete, whether they be for typography or for changes or corrections in proofs. You know what is in your own mind, but the other fellow does not. If you must send it by telegraph, get everything in. It is better to spend a few dollars more than to try to save them and risk a blunder that will utterly ruin the purpose of the advertisement. In correcting a proof, or making changes in headlines or text, it is better to go to a little more trouble than to rely on the other fellow to understand what you are trying to do.

* * * * *

1.—How can a good printer help you?

- 2.—How are advertisements usually sent to publishers?
- 3.—Why should great care be exercised in specifying the kind of engravings to be used?
- 4.—Why should you be sure to read proofs whenever possible?
- 5.—If possible secure from some printing office a number of advertising proofs. Revise these as to typographical display and copy in the way you feel would improve each advertisement at least fifty per cent.

XXI

THE "SLOGAN"

The slogan is at once the hardest and the easiest part of advertising that you will be called upon to create. Nearly all advertisers desire slogans. A good many years ago one of the most familiar was "You press the button; we do the rest." You have not seen it for a long time. It was changed to "If it isn't an Eastman, it isn't a Kodak." The trouble with the original, although it passed into the slang of the time, was that it advertised not only the kodak but all small cameras. The word "kodak," a coined name, became a word in common use and appears in the dictionaries, and today the general public calls any small camera a "kodak." It is as if the original tire manufacturer had coined the word "tire" to describe a pneumatic device to surround a wheel and create comfort in riding, and the word had been adopted as a common term for all inventions of that kind.

The value of a slogan depends wholly upon whether it advertises the product or the firm to which it applies. For this reason it is the contention of many advertising authorities that it is better to use no slogan at all than one which does not contain either the name of the product or the manufacturer.

An advertising publication collected several hundred slogans. Among them it is hard to find many which actually suggest the article to which they apply. One reason for this is that not enough advertising has been done on them to fix them in the minds of the public. Some examples of slogans which are so well known that nearly everybody knows what they mean are:

"Let the Gold Dust Twins do your work."

"Say it with flowers."

"They satisfy."

"U. S. Tires are good tires."

"Won its favor through its flavor."

"There's a reason."

"Best in the long run."

"Ask Dad—he knows."

"Eventually—Why not now?"

"The Wilson label protects your table."

"The flavor lasts."

"From contented cows."

"Have you a little Fairy in your home?"

"Hasn't scratched yet."

"His master's voice."

"It floats."

"One of the 57."

"We are advertised by our loving friends."

"Ask the man who owns one."

"America's first car."

"The national drink."

The above list is selected at haphazard, as the slogans come to mind. Where the name of the firm or its product is not mentioned in the slogan itself, you will find them used together in the

advertising. Thus: "Wrigleys—the flavor lasts," "Bon Ami—hasn't scratched yet," and so on. The connection will not always be so close, but it will always be there.

Slogans do not leap into the mind on the spur of the moment. The good ones are those which are written and rewritten, built and rebuilt, until they are brought to the form which seems the most desirable. For example, "From contented cows," the widely known slogan of Carnation Milk, which has graduated to that stage of familiarity where it is utilized by humorous writers, as well as by dignified editorial writers, was created after many conferences and discussions. An effort was being made to find some way of telling why this particular condensed milk was thoroughly good, wholesome, and desirable. In the course of the conference the methods of caring for the herds, the insistence upon comfort and cleanliness in the pasture as well as in the stable, were dilated upon. A woman who was in the conference at once made the statement that the best milk was that of cows which were never worried, but were cared for in a way which made them contented. She spoke with the voice of authority, for she was, and is, a domestic science expert. Out of her comment she created the slogan, "Carnation Milk—from contented cows." It would be difficult to estimate how many thousands, or even millions of dollars have been invested in advertising that slogan alone, and it would be likewise difficult to estimate how much Carnation Milk the slogan alone has sold.

This particular slogan is used here simply as an

illustration of the advantage of having something fundamental—something true—as both foundation and inspiration. It is far better to do this than to try to invent something catchy and smart, which, after all, will merely amuse for a time and then give way to the next smart expression that comes along.

A slogan will “write itself” in your copy, if you are writing the kind of copy that is distinctively expressive of the product. It is not likely to “write itself” in its final form. But the underlying thought for the slogan will put itself into your copy. You will find yourself adopting some basic form of expressing a certain thought about the product. This may not be apparent to anybody else, but you will discover that every time you begin writing an advertisement for that article a certain thought will come to you and you will use it in some way or other. When you can put your mental finger on that thought, hold it down. Play with it, work with it. Get it shorter and shorter. Write it in a hundred different ways, if you wish, but keep the thought intact. Eventually you will work it out and you will have a selling slogan. Otherwise you will merely have a line to print at the bottom of the column or page and only you and the advertiser will know what it means or why it is there.

Study the slogans you see in the advertisements you read. Analyze them. You will recognize the ones that are familiar to your relatives and friends—and if you are not the public, who is? Find out why these slogans have lived and worked. Determine the principles underlying them and

apply those principles to the slogans you try to create.

We have devoted this much space and time to the slogan, for the reason that it is really a vital part of advertising, if it is good. It may be made so good that it will constitute a whole advertising campaign, many of them, in fact, and make a fortune for the advertiser and enduring success for you.

* * * *

- 1.—What is the value of a slogan?
- 2.—What is the difference, if any, between a slogan and a heading?
- 3.—For practice, invent a dozen slogans for as many products.
- 4.—Name as many slogans as you can that have actually interested you in the products they advertise.



XXII

A PARTING WORD

As you journey into your work of advertising you will meet many advisers and much different advice. The advice will generally differ, just as do your advisers. This is natural. The main thing for you to do is to assimilate the best of the advice and build it into your own character and your own methods.

You will find some people who have a rabid objection to the use of the word "best." Some publications will not accept an advertisement containing that word. The argument is that there can be but one *best*, and which is *the* best cannot be definitely and positively proved. The writer has heard representatives of some of these publications urge the use of their columns, advancing as the reason for such use: "It is the best medium you can find." However, where so many articles of the same class and kind are advertised as "the best," the word loses in force. It is better for you to make the reader of the advertisement convince himself that it is the best for him to buy. Say to yourself: "If this is the best, why is it so?" Then tell why, and leave the reader to draw his own conclusion.

You will meet others who want you to write

"in straightforward, everyday language, just as people talk to each other." This sounds good, but it will not work out so prettily. Listen to the average everyday conversation of two or three people, and you will find that "people talk to each other" in a lot of commonplaces. Use your own language, but use it in the best way you know without being affected. Be straightforward; be "everyday"; write so "that he may run that readeth it." Lincoln's Gettysburg Address is a very good example of everyday purity in language and thought. It would be a sacrilege to "put" that classic into the slangy, flippant language which passes current today in so many quarters; it would be atrocious to "put" it into a stilted, "literary" example of "fine writing."

Keep in mind that you can make the words you use be as attractive as the illustrations that may be used in your advertisement. Study to appeal to the eye of the mind as well as to the natural eye. The successful advertisement is one that is so planned as to make the public enjoy seeing it, so written that the public gets better acquainted with the advertiser as it reads it.

Above all, keep "individuality" in mind—the individuality of yourself and the individuality of the advertiser.

And remember that the truth, even simply told, keeps on convincing people long after the cleverest lie has had its brief existence.

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